2: Lee T-5 (1855-1858) 1957
NO6 Comanche NO6

enlarged, it being considered improbable, I suppose, that I would tear myself away from the partner of my bosom. I was no longer made the center-post at their war dances, but permitted to wear the gayly colored feathers in my hair, and with the warriors, "round about the cauldron stout, to dance right merrily." But I was by no means entirely at liberty, nor did their apprehensions that I would escape, if opportunity occurred, entirely vanish. I was not allowed to leave the village alone, nor to carry arms. My duties were those of an attendant upon the chief. He kept me near him always, whether on buffalo hunts or visits to the neighboring tribes. He frequently made these visits, when they required but one day's ride, with no one accompanying him but myself. At such times he was mounted on a powerful horse, armed with bow and arrow and a musket—a tomahawk hanging from the pommel of his saddle, and a long knife in his belt; while I rode before him on a sluggish mule, entirely unarmed. We never passed the night together alone on one of these excursions. In a thousand little ways it was made evident he did not regard it exactly safe to place himself within my power.

The most thrilling incident I witnessed during my sojourn with the tribe of the Rolling Thunder was an Indian duel. Among his warriors were two young men, both proud and spirited, between whom there had long existed a deadly animosity. The cause of their quarrel I could never fully understand, further than it appeared there was a young squaw in the case. Time and time again their differences had been brought before the council without any adjustment being satisfactorily effected. At length, when negotiation had become useless, it was determined to settle the matter forever in a most bloody manner.

It was a pleasant morning towards the close of autumn,

411 steel, about two feet and a half long and an inch wide, tapering to a point, fixed into a slender handle of bois d'arc, the whole weapon being about seven feet in length.

714 411 The Comanche shields were described as being circular in form, about two feet in diameter, and made of wicker work covered with two thicknesses of Buffalo hide. Between the coverings of buffalo hide was a padding of hair about an inch thick. With the advent of the rifle the Indians probably reinforced their shields. At any rate the tough buffalo hide covering, turned flesh side out and polished as much as possible, would turn a rifle ball unless it struck it perpendicular to the surface.

411 Long after they had become acquainted with metal implements the Comanches continued to use a war club made by binding a withe around a hard stone of about two pounds in weight. A groove around the stone helped to keep it in place. The handle was about fourteen inches long. No doubt the Indians often put this stone to various uses such as driving stakes.

771 776 Very little is known about the religion of the wild Comanches. Their religious conceptions were evidently vague and they had comparatively few well established customs of religious meaning. One observer credits them with acknowledging a supreme ruler and director, whom they called the great spirit, and with worshipping the sun as the great cause of life and the earth as the receptacle and producer of all that sustains life.[23] It may well be doubted that they had any conception of a single "Great Spirit," but their veneration for the sun and earth can not be doubted. When game was brought down on a hunt the carcass was immediately prepared and cooked, but no matter how hungry the Indian might be, not a [782] bite was eaten until the chief or leader had cut off a morsel and buried it. Similarly when the chief lit his pipe the first puff of smoke was blown toward the sun and the second to the earth.[24]

784 Naturally these savages had many taboos. One or two of these may be mentioned as illustrative, for they were sometimes matters of great consequence. In 1787, the Spanish in New Mexico tried a colonization experiment with the Comanches and spent a consider-

23. Parker, Notes Taken with Marcy, 231.
24. See Noah Smithwick, The Evolution of a State, 180. Ceremonies preceding the meal similar to this were common among the plains tribes. See Hodge, I, 455.

19: Lowie E-5 (1912) 1915 NO6 Comanche NO6

their drums. There was a strict rule, that no dog must run ahead of the performers lest it be shot; so women would bid their children take care of any dogs they prized. Sometimes, however, a man who specially liked his dog might be asked to sacrifice it on this occasion. This taboo may have been common to several groups of dancers, but dogs were certainly especially offensive to those of the Crow division.

During any of the dances the managers would threaten to strike laggards with clubs.

About the other dances I was only able to learn that the Horses and Little Horses wore buffalo-skin sashes that lacked the slit found elsewhere, and used rawhide rattles, decorated with yellow-hammer feathers; the Horses also had spears, trimmed with eagle feathers.

When the master of the nä'wapinàr had decided that the time for action had arrived, he caused the dancing to cease and had the Comanche prepare for the warpath. On the night before setting out the tribesmen assembled, coming in pairs toward the front and in single file behind. Then occurred the ceremony called nïotsäit'. The women brought a buffalo hide and sticks. Some men held up one side of the hide, while the women held the opposite side, and all belabored it with the sticks, a special song being intoned by the master alone and taken up by the rest.[1]

On the next day the Comanche started against the enemy, led by the master. They appointed scouts to determine the hostile tribe's position. On their return buffalo chips were piled up, and the leader went in front of the heap to sing a war song. The pile of chips represented a sort of oath to the effect that the enemy's camp was really situated in the place specified, and also marked a spot for the Comanche to return to. After a successful raid public thanks were rendered to those who had avenged the injury. Scalps were set on a pole and carried aloft by the main chief as he rode ahead on the return trip. His body was stripped to the waist and painted black. War songs were chanted and guns were discharged as the party came back. Those who had remained in camp saw the scalp and knew that the injury had been avenged.

A number of questions were asked to determine traces of typical elements of military societies as found among the Plains tribes. In reply to one of these queries I was told that some warriors had hooked sticks with a long spear point at the bottom, the bent part being decorated with two pairs of eagle feathers. I could not ascertain that these regalia were correlated with a special tribal division or dance. Again, I learned that there were

[1] This ceremony has been noted among the Nez Percé, Lemhi Shoshone, and Crow. The last-mentioned tribe borrowed it from the (Wind River) Shoshone.

19: Lowie E-5 (1912) 1915 NO6 Comanche NO6

formerly certain "dauntless men," called pía rē'kap ē'kapit (Large Red Buffalo Meat), but these, too, were not associated with a special group. They were expected to act very quietly and practise uncommunicativeness (naûmeàpalet). One of them, who was killed by the Navajo, had a blue or some other cross painted on his quiver, and carried a singular tomahawk with long blade and eagle feather tied to the handle. There was nothing distinctive about the dress worn by these dauntless men.

In connection with the buffalo hunt there does not seem to have been any police body, and though the tribesmen were warned not to advance ahead of their fellows, the only punishment meted out to offenders was to reprove them. On the other hand, the Big Horse company does seem to have regulated traveling. They had no other political function except to act as guides when the Comanche were on the march and to make peace with other tribes. Wakiní said that the Big Horses numbered about twenty and were always mature men. They had a distinctive song, but never danced by themselves. They painted their bodies red, down to the waist, and tied hawk and sparrowhawk feathers to the back of the head, so that these would flutter as their wearers moved. They carried dewclaw rattles and wore a sash made from a part of the skin of a buffalo taken from its neck.

21: Burnet T-5 (1818-1819) 1954 NO6 Comanche NO6
Texas

[ca. 1818]

strip them in rude and vicious licentiousness. There are, 175
however, some instances of tenacious sensibility, sufficient 727
perhaps to redeem the species from this lamentable propensity to deterioration.

My next Letter will close the subject of the Comanchees.

B.

[*The Cincinnati Literary Gazette*, June 5, 1824]

Letter IV.

The Comanchees conduct all their military operations on 175
horseback. So exclusively are they habituated to the cav- 726
alry mode of warfare, that to place them on foot would be 492
in effect, to put them *hors de combat*, to render them totally inefficient. They are generally well mounted when on a hostile excursion, and are scarcely exceeded in the art of horsemanship, to which they are trained from early infancy. Both in war and hunting, they rely much on the 175
speed of their horses, and are careful to select for their own 492
use, the best and fleetest among their furtive herds.

The day previous to starting for war, the party militant 175
parade through the village mounted and accoutred, and 726
bedaubed with paints, in their most gallant and frightful [714]
style. They march, or rather gallop in a line of single file, and have very few evolutions; but they contrive to give diversity and effect to their maneuvers, by frequent hideous yells, and antic gesticulations, which, combined with their wild and savage costume, give to the exhibition, if not a dreadful, at least a superlatively ludicrous appearance. Their habiliments on these occasions seem to be a motley assemblage of every rude and awkward device that can render their externals grotesque and terrific, or rather, to an informed spectator, fantastical and ridiculous.—A stranger might well imagine that he had gotten upon the parade ground of the Prince of Pandemonium: but an acquaintance with the real characters of the seemingly hideous spectres that shock and astound his vision, would convert the appalling spectacle into a scene of pantomimical foolery. These

21: Burnet T-5 (1818-1819) 1951 NO6 Comanche NO6
Texas

[ca. 1818]

doughty warriors are much more terrible in appearance, than in reality; and such is generally the character of the southern Indians.

They always set out on their predatory adventures to the provinces with two creatures; a mule or inferior horse to perform the drudgery of the journey, and their favorite war-horse, who is carefully led, and kept fresh, and vigorous, until arriving in the vicinity of the intended object of attack. The most wary circumspection is then adopted in all their movements. A private encampment is formed, deep embosomed in the forest, where the fatigue horses, with the saddles and other baggage are deposited, in charge of a few men, and perhaps women, who often accompany their husbands on their military excursions, and answer all the purposes of grooms and menials. The more daring warriors sally out under cover of moon-light, from this secret rallying point, to reconnoitre the neighboring settlement in quest of prey. They so regulate their departure from home as to arrive at the intended place of assault about the full of the moon, and always make their attack at midnight. If they succeed in capturing a drove of mules and horses, they drive them with the utmost speed, night and day, until they cross the Rio Grande, beyond which they are seldom pursued. They frequently drive off a thousand head of these animals at one time; but many of them are destroyed on the way by crossing water-courses, or worn out by fatigue and abandoned to perish; or should they revive, to herd with the wild horses, numerous gangs of which roam through the country, where a perennial verdure affords them an abundant subsistence.

The number of mules and horses that these Indians capture annually from the Spaniards is immense, probably not less than 10,000, and perhaps the one half of these are destroyed, or left derelict, in the hurry and tumult of the homeward march.

The warriors, when they venture from their hiding-place, which they seldom do, except under favor of the Queen of Night, either to reconnoitre, or make an attack,

21: Burnet T-5 (1818-1819) 1954 NO6 Comanche NO6
Texas

[ca. 1818]

always ride without saddles, and without any other encumbrance than the waist-cloth to their persons.—This lightness of apparel gives them a manifest advantage over their Spanish adversaries, whose horses are heavily caparisoned, and whose persons are embarrassed by a cumbrous load of accoutrements that partake more of the pomp, than the uses of war. Light shot guns, javelins, or lances, about 8 feet long, and bows and arrows compose their weapons. For defence they wear on the left wrist, a shield made of Buffaloes hide, consolidated when green by a process in which fire is the principal agent. They are made in an oval or circular form, about two feet in diameter, and presenting a surface slightly convexed. They are exceedingly tough, quite impenetrable to an arrow, and often so to the ball of a *scopete;* and they are light and easily disengaged from the arm in case of emergency. The loss of a shield does not attach an inexpiable disgrace to the character of a Comanchee warrior. They are comparatively novices in the use of fire-arms, and have an insuperable aversion to the weight of Rifles, but employ the bow and lance with great dexterity, and to a dispersed and retreating enemy, with destructive effect. The known capacity of their horses, and their minute acquaintance with the invaded country, which enables them generally to surprise the indolent and inert Spaniards, concurring with the miserable condition of the provinces for defense, inspire them with an artificial fearlessness, which invests them in the view of their ignorant and spiritless enemies, with the hideous horrors of the basilisk. But in truth, these horrors are imaginary: oppose them with decision and energy, and they will crouch like the Spaniel, or fly like the "stricken fawn."—They usually make what they term their grand campaign, once a year, either in the spring or fall season, when the three bands unite and co-operate in plundering and devastating the defenceless provinces that are contiguous to the Rio Grande. Besides these periodical invasions, the preparations for which, bear some resemblance to the pomp and circumstance of war, and the issues are frequently most disastrous to the exposed Provincials; there is a continual egress and

34: Ewers E-4 (no date) 1969 N06 Comanche N06
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 traditional Comanche culture fundamentally changed, owing to the extermination of the buffalo—their staff of life—their pacification by the U.S. Army, and their confinement to a reservation in present-day Oklahoma.

Berlandier was not the first white man to collect artifacts from the Comanche and their neighbors. As early as 1779 Governor Juan Bautista de Anza of New Mexico presented to Teodoro de Croix, Military Commander of the Internal Provinces of New Spain, the war headdresses taken from the bodies of the prominent Comanche war chief, Cuerna Verde (Green Horn), and his second in command, Jumping Eagle, after a battle on September 3, 1779, during which the Spanish decisively defeated Cuerna Verde's Comanche.[2] During the fall of 1807 Lieutenant Zebulon M. Pike, pioneer American explorer of the Southern Plains, sent Thomas Jefferson an Apache quiver and arrows and informed the President that he had "collected a variety of curiosities of various savage tribes through which we passed."[3] Unfortunately, I have found no record of the preservation of these earlier artifacts in public or private collections.

The very great majority of Comanche specimens in the museums of this country and abroad were collected within the Reservation Period—i.e. after 1875. The earlier objects in the Berlandier collection provide a solid base for future studies of trends and developments in the history of Comanche Indian arts and crafts. Even though they number less than 20 specimens, the ones Berlandier collected range from war equipment to costume and containers; they illustrate Comanche skills in featherwork, in dressing animal hides, and in decorating tough rawhide and soft skin surfaces with painted designs and trade beads during the second quarter of the 19th century. And they show the use at that time of trade cloth, rolled metal cones, and brass tacks in decorating articles of Indian make.

Comanche Shields Figures 19–23 Plate 17

The Berlandier collection contains three fine examples of the principle defensive weapon of the Comanche—the rawhide shield—commonly made from the breast of the buffalo, where the hide was thickest. Each shield was furnished with a cover of soft skin which enclosed and protected it when not in use.

In his written description of shields Berlandier makes repeated mention of the Comanche custom of tieing small animal skins to the fronts of the shields as war medicines.[4] The shield pictured in Figure 19 still has fragments of two pocket gophers (of the family Geomyinae) tied to it. Appar-

2. Thomas, 1932, pp. 134–36, 142.

3. Jackson, 1966, vol. 2, pp. 275–78. The quiver and arrows probably were from the Lipan Apache. Two of the arrows were deposited in Peale's Museum in Philadelphia and were entered in their Accession Book under the date May 4, 1808. (Accession Book, Peale's Museum, Dec. 4, 1804–October 1842, in Historical Society of Pennsylvania Library, Philadelphia.) These arrows were also mentioned in the Philadelphia *Aurora*, July 27, 1808.

4. See pages 54, 91, 116.

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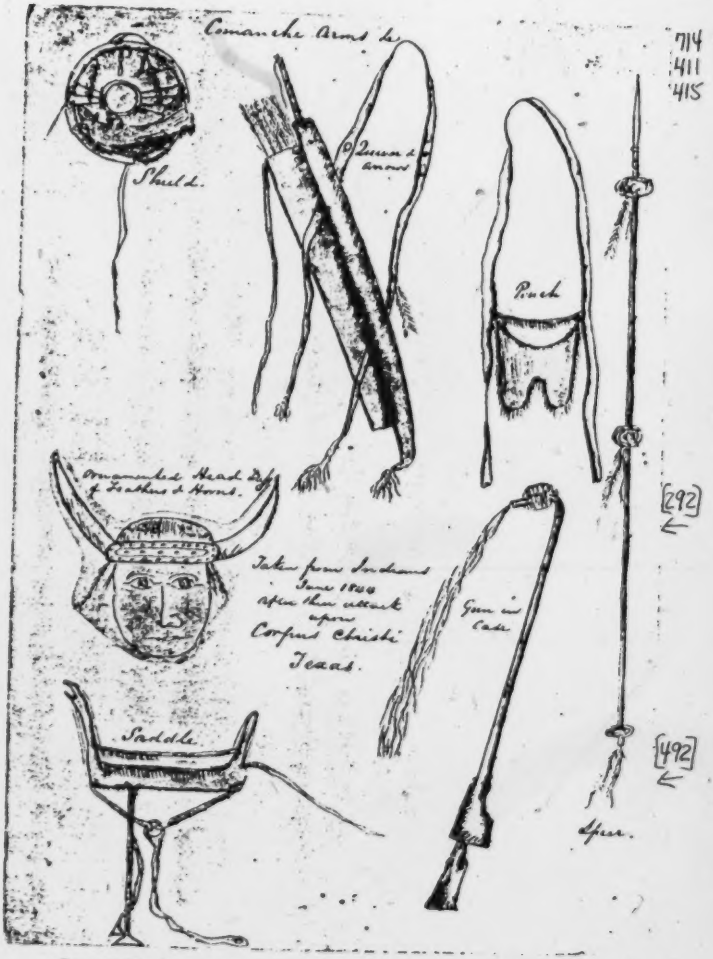

FIGURE 18. Weapons and equipment captured from a Comanche war party that raided Corpus Christi, Texas, in June 1844. Sketch by William Bollaert.

[p.169]

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FIGURES 19-20. Comanche shield, with medicines attached, and painted cover. (USNM 4439.)

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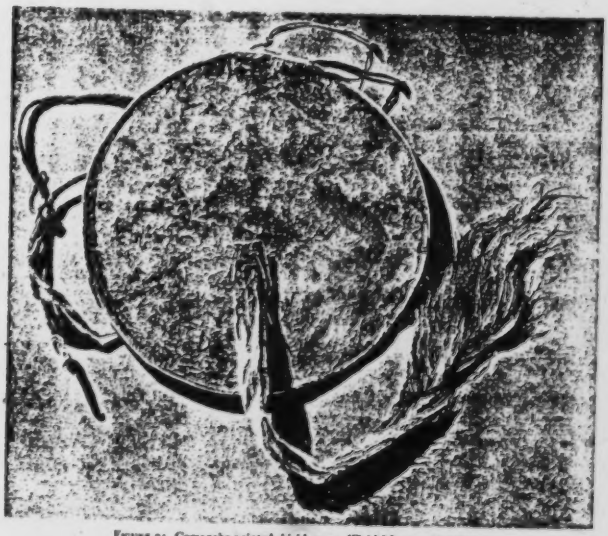

FIGURE 21. Comanche painted shield cover. (Field Museum 60,579.)

[p. 170]

ently the body cavities of these small animals were stuffed with grass before they were tied to the shield. The shield is 59 cm. in diameter and 5 to 6 mm. thick at the edge. Its front surface is further decorated with a painted reddish-brown stripe about 2.5 cm. wide, flanked with white stripes, two small green circles (one above and one below the stripe), and two U-shaped designs in green. The narrow loops of rawhide which pass through the shield surface provide an attachment at the back of the shield for a carrying strap of horsehide 7.5 cm. wide.

This shield is provided with a loosely fitted cover of soft skin, 60 cm. in diameter, which is held in place by a buckskin drawstring that gathers the outer edge of the cover at the back of the shield when pulled tight and tied. This cover is painted in a geometric design composed of a thick black border and an eight-pointed motive outlined in black and filled in with yellow paint (see Figure 20). The latter may be a conventionalized sun symbol.

A second shield base is but 31 cm. in diameter and 4 to 6 mm. thick at the edge. Only its cover is decorated (see Figure 21). A black line encircles the circumference of the cover; black and red concentric circles are painted at the center, and a hoofed mammal with horns—a buffalo or deer?—is painted in black. The tail of a cow, with the hair left on, is tied to the center of the cover as a pendant.[5]

The most elaborately decorated of the three shields is shown in Figures 22 and 23. Its cover (Figure 23) is 53.5 cm. in diameter and bears a conventionalized painting of a bear in black (12 cm. long), a black circle filled with black dots at the center, a black stripe below this, and two black dots to the left of the center. Four small feathers are also tied to the center of the cover. The base of this shield (Figure 22) is 50 cm. in diameter and 5 to 6 mm. thick at the edge. A border of red trade cloth 7 cm. wide is tied at intervals to the outer edge of the shield base. To the inner edge of this cloth are tied 73 pelican feathers as pendants. The trade cloth is decorated with a rectangle of blue pony beads about 7 by 6.5 cm. in size.

The base of this shield (with trade cloth and feather border removed to reveal the shield painting completely) is pictured in color on Plate 18.[A] The large, horned figure in the center may represent either a buffalo or a man (much simplified and conventionalized) wearing a horned headdress. The two monochrome human figures, flanking the central figure, one black and one yellow, are rendered in the same style. Both have featureless rings for heads; short, solid necks; solid, roughly rectangular bodies; and linear ex-

5. This specimen was cat. no. 1476 in the Smithsonian collections but was transferred to the Field Museum, Chicago, in 1901 and is preserved in that museum as cat. no. 84379. Donald Collier, Chief Curator, Department of Anthropology, Field Museum, has kindly supplied photographs and measurements of this specimen.

A [See Plate 17, p. 180—A—Analyst.]

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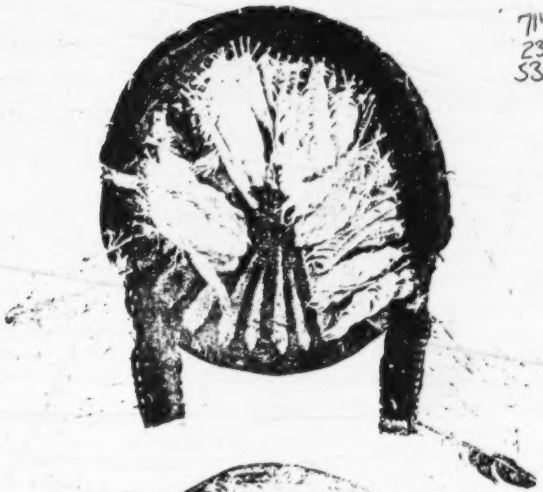

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FIGURES 92–93. Comanche decorated shield and painted cover. (USNM 4430.)

[p. 172]

tremities. The arms are bent at the elbows and end in three-fingered hands. The straight legs are turned up at their extremities to form feet.

In its rudimentary simplicity the style of human figure represented by this Comanche artist resembles some of the human figures pictured on exposed rock surfaces and in caves of Texas as recorded by archeologists. A. T. Jackson has expressed the opinion that "a few of the historic paintings in West-Central Texas, and perhaps elsewhere, may have been made by the Comanches."[6] The styles of human and animal figures appearing on these three shields are essentially as primitive as are the paintings on rock surfaces and evidence no influence from the white man's artistic traditions.

Black and yellow are the colors most prominently used in these shield paintings. In 1837 Noah Smithwick observed that the Comanche regarded a yellow substance, resembling ochre, as having "power to turn aside any missile which might be directed against a body on which it had been rubbed."[7] The shield paintings were essentially protective designs.

Comanche Quivers Figures 24-25

Two Comanche quivers in the Berlandier collection are pictured in Figures 24 and 25. The first (Figure 24) is of horsehide, 69 cm. long, and decorated with a cut fringe at the back, as well as at the ends of the 5.5 cm. wide rawhide shoulder strap. The second quiver is longer (75 cm.), of horse or deerhide, with a rear extension of buffalo hide, hair inside, about 9 cm. in length. Its rawhide shoulder sling is but 3 cm. wide. Each quiver is fitted with bent wooden spacers which prevent the case from twisting or bending out of shape. Unlike the Comanche specimen illustrated by Bollaert (Figure 18, top center), these quivers are not combined with bow cases. Nor are they made of white wolf hide, which Berlandier learned the Comanche preferred for protecting their weapons because of the strong supernatual powers they attributed to the white wolf.[8]

Comanche Powder Horn Figure 26

Powder horns pictured by Lino Sánchez y Tapia as carried by Lipan, Comanche, Tonkawa, Tawehash, Kickapoo, Koasati, and Karankawa Indians are a dark color, suggesting that they were of buffalo horn.[9] A Comanche powder horn from the Berlandier collection (Figure 26), however, is of domesticated cattle, large numbers of which had reverted to the wild state in Texas before the 1830s. This piece measures 8 cm. in diameter at the base and 2 cm. at the tip. A wooden plug, painted red, has been inserted in the base. Presumably a smaller wooden plug was placed in the tip end to prevent powder from falling out. The horn is decorated

6. Jackson, 1938, p. 463. The same source illustrates a wide variety of conventionalized human figures occurring in pictographs at Texas sites (plates CCLII-CCLXIX), as well as the representation of a buffalo horn headdress painted on the shield of Comanche Jack, which was used by him in raids into Texas prior to 1880 (plate CCXLIII).

7. Smithwick, 1900, p. 191.

8. Berlandier, 1834, p. 180.

9. See Plates 10b, 22, 25, and 15.

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FIGURE 26. Comanche powder horn. (USNM 1472.)

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FIGURE 27. Comanche war whistle. (USNM 5964.)

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FIGURE 28. Karankawa war club. (USNM 5458.)

[p. 175]

 profusely with brass tacks in four bands near the base end, and two crosses spaced at equal distances of the length of the horn.

Comanche War Whistle Figure 27

Berlandier mentions the Comanche war leader's use of a whistle to blow commands to his followers while in action against the enemy.[10] One of these whistles, collected by Berlandier, is pictured in Figure 27. It is made from the ulna of an eagle and is 19.5 cm. in length. Open at both ends and with a triangular finger stop cut in one side, the whistle is provided with a cord of twisted rawhide for suspension from the leader's neck. While among the Comanche in 1883, shortly after the intertribal wars ended, Ten Kate was told of the former use of an eagle bone whistle to sound signals in battle.[11] George Bird Grinnell describes the Cheyenne use of a bone war whistle.[12] This was not an instrument peculiar to the Comanche.

Karankawa War Club Figure 28

A war club of the Karankawa Indians of the Gulf Coast is made from a single piece of ironwood (Ostrya sp.). The burl forms a head 10 cm. in diameter, and the projecting branch provides a handle 36 cm. in length. Although this club weighs but one pound, ironwood is an exceptionally hard and strong material. This must have made an effective weapon in close combat. The Indian who made this weapon must have shown considerable ingenuity in recognizing the potentiality of this abnormal tree growth as a war club. It is improbable that ironwood burls were typical Karankawa weapons, because they were uncommon in nature.

This club was obtained by John Varden, proprietor of the Washington Museum in the District of Columbia, while he was in New Orleans on a collecting trip in 1838. He recorded the specimen as a "War club of the Crank-a-War Indians of Texas" from a "George W. Chambers." Although Berlandier did not collect this piece, it is contemporaneous with the specimens in his collection. It may be the only war club that has been preserved from the Karankawa, whom Berlandier met in 1829, less than three decades before that tribe became extinct.

Comanche Painted Rawhide Case Plate 18

Women were the painters of geometric designs on parfleches and other rawhide cases among the Plains Indians. A fine example of Comanche women's painting on rawhide appears in Plate 18.[A] This case is made from a single piece of rawhide folded twice to form the front, back, and triangular top flap of the case. When folded the case is nearly square—26 cm. high by 28 cm. wide. The case is laced tightly together at the sides with long narrow strips of rawhide, which also provide decorative fringes, some as long as 48 cm. This form of case was well known among the Blackfoot and neighboring tribes of the Upper Missouri as early as the 1830s and was used to hold sacred objects. The painted designs in green, red, and black on the front of

10. Page 71.
11. Ten Kate, 1885, p. 7.
12. Grinnell, 1962, vol. 1, p. 204.

[A See p. 180-B--Analyst.]

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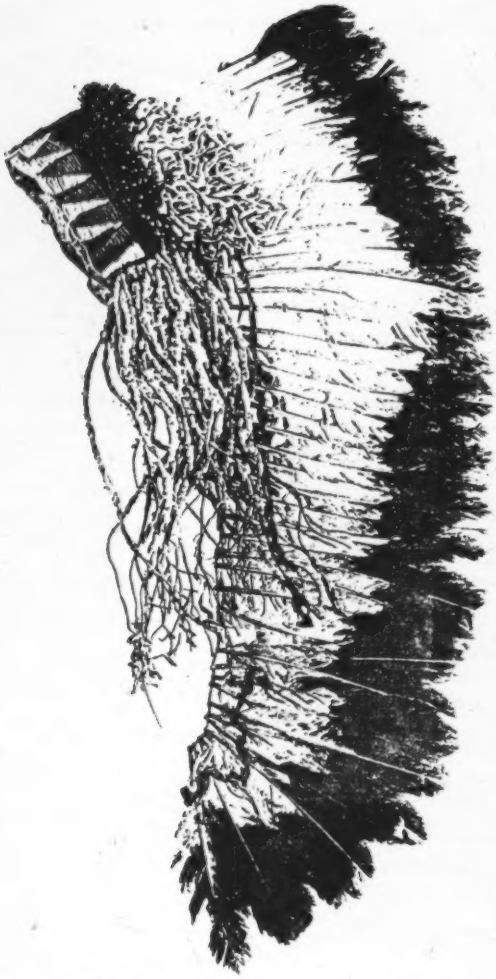

FIGURE 29. Cámanche feathered bonnet. (USNM 1475.)

[p. 177]

180 of the head at the front. The designs are long, interlocking triangles of the larger size embroidering beads, sometimes referred to as "pony beads," sewn to the base in a lazy stitch. The triangles pointing forward are of sky blue and those directed backward of white beads. Toward the back of the cap a band of clipped turkey vulture feathers extends over the top, behind which are sewn short narrow strips of rabbit skin. Much longer strips of rabbit skin, each tied to the lower edge of the red cloth, serve as dangling pendants from each side of the cap.

The trailer consists of 43 secondary wing feathers of the immature golden eagle. The uppermost six feathers are tied to the back of the cap. Each feather is secured in place by passing it through a hole in a strip of rawhide (2 cm. wide), looping the basal end of the feather around a buckskin cord, and wrapping it with sinew. The slotted rawhide strip through which the feathers pass serves as a spacer to keep the feathers an equal distance apart.

In view of the known relationship between the Comanche and Shoshoni, it is of interest to find similar caps worn by Shoshoni Indians pictured in Alfred Jacob Miller's drawings and paintings based upon his visit to the fur traders' rendezvous in Wyoming during the summer of 1837.[15]

Although a Comanche warrior may have worn this feathered headdress in battle, there is no reason to believe it was more or less typical of Comanche war headgear than several other types. The headdress of the famous Comanche war chief, Cuerna Verde (Green Horn), was described as early as 1788 as "a green horn on his forehead, fixed in a headdress, or on a tanned leather head piece."[16] A two-horned bonnet captured from the Comanche who raided Corpus Christi in June 1844 is depicted in Figure 18.[A] Lino Sánchez y Tapia's watercolor of Comanche warriors (Plate 3)[B] shows both a horned buffalo hide cap and a bonnet of upright plumes. David G. Burnet, who knew the Comanche in 1819, wrote of them, "The head-dress is as various as their fancies can suggest and their means supply. Parrow-a-fifty's parade head-dress was a cap made of the scalp of a buffalo bull, with the horns attached in proper position. . . . They sometimes load their heads with feathers, arranged in lofty plumes, or dangling in the air in pensile confusion, or wove into an immense hood."[17] It is apparent that individual preference was reflected in the variety of Comanche headgear worn prior to 1850.

Feather Ornaments Figures 30-31

A circular ornament composed of 57 clipped turkey vulture feathers, carefully strung on a thin buckskin cord by doubling the end of each feather around the cord and tieing it securely with sinew, is shown in Figure 30.

15. Ross, 1951, pp. 34, 127, 199.
16. Thomas, 1940, p. 167.
17. Burnet (1851, p. 133) and Wallace and Hoebel (1952, pp. 82–83) claim that the well-known "war bonnet" of the Plains Indians (presumably the brow-banded type) was not common among the Comanche before the 1870s.

A [See p. 169--Analyst.]
B [Plate 3 has not been processed for the Files--Analyst.]

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PLATE 17. Comanche painted shield. (USNM 4430.)

[p. 180-A]